

# G&T GAZETTE

Established 1995. Incorporating the *Edison Echo*

JULY/AUGUST/SEPTEMBER

2008



Our cover: Record covers and labels are all a part of collecting records, at least that is an opinion which we in the Gazette support. Hence when we began to weigh up options for this issue we by-passed a portrait of Carl Loewe because he looks so different in all the studies we've seen that we felt it should be left alone, apart from the post-card on page 3 which is taken from a photograph. So out came the camera and scanner on two covers - representing the first and last records to feature in the article on Loewe discs dating from 1953 - 1995.

## EDITORIAL

There has been a lot of water under the bridge since I last sat in the editorial chair, an absence which was caused by events surrounding our 50th anniversary, a hiatus which I will fondly remember in the years to come. When I look back on the lead up to the celebrations I am amazed at all the planning and concerns that this function demanded. At first it was just a line of text on the yearly programme, but as it drew near it became something of a monster which caused me a few sleepless nights. If it hadn't been for Des Wilson, Brian Blackford and Peter Fry, I doubt if I would have had the confidence to continue. Most of this evolved around the packaging of the CD which absorbed much of my time over a concentrated period. The reward for our labours was the unanimous endorsement it received from everyone, some of whom urged me to make it a permanent fixture on our annual calendar, a challenge which I dismiss in the sober light of day as beyond our means as we are currently constituted - but who knows what the future holds!

Looking back on proceedings, if I were to highlight one thing which gave me the greatest pleasure it was seeing two friends from Christchurch at the luncheon. Walter Norris and Gavin East's presence was wonderful and gives me confidence to know there are others like us beyond Wellington who hold dearly to the same principles and beliefs we all share regarding the history of recorded sound.

That brings me to telling you a bit about this issue which is a bit anti-climactic after summarising a few of the highlights concerning our 50th anniversary. I suppose at this stage I might begin to sound like a cracked recording, backtracking into a groove concerning literary contributions for the Gazette. I've always been guilty of overstating a plea for copy from the rank and file and how it must be painful for some. However, I think I am entering a new phase when it comes to looking around for something of interest to put before your eyes. I'm entering a period when

I have no regrets in favouring topics which primarily interest me and I get pleasure from preparing. This time around it's an issue devoted to a favorite of mine, namely the recordings of Carl Loewe. This decision to single out the talents of Loewe will come as no surprise to those who know me. Over the years I have been constantly including a ballad or two by him in all my programmes. A final and fitting conclusion to my love of his music was ably demonstrated when I chose him as my selection for our CD - Heinrich Schlusnus singing *Tom der Reimer*. My source of an article describing his talents came in this particular instance from the pages of *The Gramophone* through the pen of Robert W. F. Potter, a writer who was active with a number of articles in the 1930s which included people and topics like Sir George Henschel, Enrico Caruso (spread over 5 articles), Elena Gerhardt, *The Songs of Brahms*, Adelina Patti, *The Songs of Richard Strauss*, Lillian Nordica, Heinrich Schlusnus and more importantly and the one chosen for this issue *The Songs of Carl Loewe*. It is my intention to use a number of these in the *Gazette* in the near future. Unfortunately, I can't tell you anything about Robert Potter. Google and other search engines on the internet, can't put a finger on him. His contributions ceased with the last article he wrote on Schlusnus which appeared in the October 1939 edition of *The Gramophone*. Perhaps his tendency to sing the praises of so many German composers put him in a bad light! Or he became a victim of the war. Perhaps we'll never know. But in the meantime here is the first of many pieces by him. Enjoy!

FINALLY: In order to refresh your memories a bit regarding our lunch in June, we take pleasure in providing a supplement of images with this issue. We have to thank Don Laing for this. Without his care and attention this event would only be a fading memory.



Ans.: Loewe-Biographie von Prof. Dr. Heinrich Buthaupt, Verlagsgesellschaft "Harmonia" in Berlin W. 8.

Above illustration: From a black and white postcard in the editor's collection. Those who can read music or have exceptional vision, will have pleasure in identifying the musical sketch in the lower right hand corner as the opening vocal bars of Archibald Douglas. It took your editor a couple of hours to discover this!

## THE BALLADS OF CARL LOEWE

by ROBERT W. F. POTTER

Reprinted from "THE GRAMOPHONE" December 1931

CARL LOEWE (1796-1869) was born two months before Schubert, and outlived him by forty-one years. As a boy Loewe's soprano voice must have been phenomenal for in his repertoire was the "Queen of the Night" aria from *Die Zauberflöte* which, in spite of its inordinate difficulties, he sang excellently. He wrote numerous works throughout his long career, and met with an ephemeral success with his oratorios. His forte, however, was the setting of epic ballads (of which he composed about four hundred), and by these, his name will live. His predilection for the mysteries and the historical made the ballad his natural

means of self-expression. How large a part folk-song played in his compositions may be seen in such ballads as *Tom der Reimer*, *Heinrich der Vogler*, *Prinz Eugen* and *Archibald Douglas*. His passion for mythology- and folk-lore led him to the fever-heat of creative composition, and then to proclaim his message. Possessing a tenor voice with baritone range, and the ability to accompany himself skillfully he sang and played his own ballads in public on the continent and here in England. His power of clear enunciation was marked, and big inborn enthusiasm enabled him to re-create vividly the dramatic situations.

All records mentioned except where otherwise noted, are electrical recordings, sung in German to pianoforte accompaniments. When other than Polydor records are commented on, the make of the disc is given.

First in popularity comes the old Scottish ballad, *Tom der Reimer* which is outstandingly melodious, It appeared in 1867. An H.M.V. record (dated 1910) by the late **Paul Knüpfer** (bass) is excellent. It is vocally complete on one side of a twelve-inch disc, and consequently the piano skips along with incredible speed. The voice is cultured, with thoughtful interpretation and clear diction. The first utterance of *Nun bist du mein* is one of quiet rapture. Another acoustical recording, by **Leo Schützendorf** (bass), is fair, but he resorts to a stupid marcato effect then the piano imitates the tinkling bells. **Theodor Scheidl** (baritone) is good without being noteworthy, but Raucheisen's fine playing adds to the record's worth **Leo Slezak's** is tenderly sung: there is occasional strain, but he compensates with perfect control in the pianissimo passages, which are as delicately spun as gossamer. The best, of all *Tom the Rhymer* records is the **Ivar Andresen** (Columbia) disc. The rich quality of the voice, its light and shade are superb: there is also a fine sense of poetry, particularly in the artless reference to the Rhymer's happiness. Dr. Franz Hallasch's accompaniment is exemplary. The second best for all-round merit is that of **Wilhelm Strienz** (baritone) with but a slight cut; the introductory conversation between the rustic poet and the fairy queen is charming.

In *Archibald Douglas* (1857), sixteen bars of verse-unimportant repetition-are omitted by both **Scheidl** and **Knüpfer** at the same place. The devotional andante of the old

Earl imploring King James is strangely moving. The newer disc has all the advantages of modern recording, Scheidl being at his best, with Raucheisen at the piano: while as regards the older disc, some of us who admire the richness of **Knüpfer's** organ, his authoritative delivery and artistic finish, put him into the company of such singers as **Pol Plancon** and **Jean de Reszke**. The piano reproduction in this pre-war H.M.V. disc is surprisingly good.

**Knüpfer's** decisive style lends itself admirably to *Prinz Eugen*, a song (1844) extolling the brilliant Austrian composer (Marlborough's coadjutor at Blenheim) and his popularity with his troops. This early recording has. orchestral support. **Scheidl's** rendering is also spirited, but, not always dead in tune, with a most energetic accompaniment. **Michael Bohnen's** rendering on Odeon is decidedly brusque. The liberties he takes for dramatic effect are as daring as those which **Chaliapine** would employ, and before the song ends he has even converted the bugler into a drummer! An Odeon ten-inch electrical recording, also with orchestra, by **Oscar Kálmán** (baritone), is straightforward and full of vitality. A more meritorious rendering, is that, with orchestra, by **Rudolf Watzke** (bass), who bids fair to be the best new singer of Loewe's ballads.

*Friedericus Rex* (1838) is in similar laudatory vein. King Frederick is a zealous patriot, a born leader and an unconquerable optimist: Scheidl imparts precision to the torrent of words of the tuneful Volkslied melody.

*Heinrich der Vogler* (1836) a, Lord's love of fowling and his sudden call to the throne of Saxony. **Sir George Henschel**, who

has done more than any singer to establish Loewe as the greatest ballad composer, portrays the fowler's serenity, surprise and trustful humility with the old-world' grace and the natural simplicity of the highest art in his Columbia records, he accompanies himself. **Scheidl** sings more slowly and with greater volume, but I detect a sharpness of tone occasionally. **Watzke's** interpretation is less subtle than **Sir George Henschel's** but the record is magnificent nevertheless. The reproduction of the orchestral accompaniment is of vernal freshness.

*Der Erlkönig* which Wagner and others have placed above Schubert's setting for veracity, is a masterpiece. In **Sir George Henschel's** interpretation and playing of this ballad, the boy's anguish, the forest spectre's misty voice, and the manly accents of the father who vainly endeavours to allay, the fears of his panic-stricken child, are, unforgettable. His is an art which we shall always cherish. **Michael Bohnen** (Odeon) gives an equally original narration but tends to hold up the rhythm. Again it might be **Chaliapine**, so personal is the conception. The Erlking is less sinister, having more body than spirit. The repetition of the child's cry when the forest-goblin has claimed him for his own, is the merest whisper. This is in many ways a remarkable record.

*Die Uhr* (1856) is a simple psalm in which life is compared with a timepiece. On the pre-electrical record, **Schützendorf** sings in restrained manner. There is little, to commend the H.M.V. (No. 2 Catalogue) record by **Leopold Demuth** (baritone), in which there are two cuts in the vocal section apart from the missing piano prelude. Much better are the newer recordings of

the baritones **Manowarda** and **Strienz**. **Manowarda's** voice and style are rugged, but **Strienz's** rendering has greater differentiation of tone-colour. **Fässbänder** (baritone) on Parlophone, and **Norman Allin** (bass) on Columbia, omit ten bars of verse at the same point, and both records have orchestral accompaniments. Fässbänder's is deserving of praise. For unforced tone and for perfection of recording **Allin's** version in English (entitled *The Clock*) is the better, notwithstanding the fact that the orchestra's allusion to the watch's ticking is more faithful in the **Fässbänder** record.

The Scottish ballad *Edward* like his *Erlkönig* composed in 1818, was another of Wagner's favorites. It calls for imagination and subtle shades of tone-painting. **Allin's** rendering (in English) is one of his most popular Columbia records. Excellent though it is in certain respects, the son's curse hurled fortissimo in the hell of his remorse is not fully realized and therefore the climax does not reach the white-hot withering fury that a **Ludwig Wüllner** might have imparted to it. This record, instead of being coupled with Loewe's *Night Parade* (*Die nächtliche Heerschau*), has for its companion Glinka's more popular setting of the same poem with the title *The Midnight Review*.

*Das Erkennen* is a story of the return home, after a long absence, of a student, recognized by none save his mother, who, staggering up the church-path, hears his greeting. What singer could so well bring out the mother's happy exclamation of *Mein Sohn* as **Ernestine Schumann-Heink** (contralto), an old Victor recording with orchestral support.

Though the subject of *Süsses Begräbnis* is

the grave, this imaginative little, poem by Rückert expresses comforting thoughts. **Franz Steiner** (baritone), however, treats it too tearfully.

*Der heilige Franziskus* tells of a cricket's chirping in the hush of twilight, and its philosophical effect on the devotions of St. Francis. The curious piano trill denotes the frictional sound of the cricket's cry. In **Scheidl's** record (one of his best) there is, in the closing phrases, something akin to, the fervour and majesty of Schubert's *Die Allmacht*.

In *Herr Oluf* (published in 1824), from Herder's poem of the Erlking's daughter, there are five characters, Oluf, his mother, the Erlking's daughter, the bride-to-be, and the narrator. **Lula Mysz-Gmeiner's** interpretation has dramatic significance, and her sombre tones when the evil spell imperceptibly overcomes the knight's resistance are uncanny. Wagner is reported to have, thought very highly of this ballad, and also of *Der Wirthin Töchterlein*, a poem by Uhland which, with Edward and *Der Erbkönig*, constitutes Loewe's opus one. The poem contrasts the degrees of affection of three students for a wayside innkeeper's daughter who has died. The Odeon record by **Oscar Kálmán**, with orchestra, coupled with *Prince Eugen*, is well sung.

*Odins Meeresritt* was composed in 1851. Voice and pianoforte represent the giant Odin, Oluf the smith, Odin's swift war-horse, and the train of eagles who endeavour, always in vain, to overtake the god. **Strienz's** characterization is masterly, and the accompanist's magnificent playing of the difficult piano part proves Odin's Ride over the Sea to be one of the most impres-

sive of Loewe's dramas in miniature.

In *Der sel't'ne Beter*, an old Dessauer general who is seldom known to pray offers up a vain supplication that his daughter, who is nigh unto death, may be spared to him. It is a lengthy ballad, well wrought, with an accompaniment which helps us to sense its dramatic import. **Ivar Andresen's** voice ranges from an almost overwhelming sonority to a whisper, and he reveals a deep interpretative insight.

It is a matter for regret that the following acoustical recordings of six Loewe ballads have not been re-recorded: *Der Nöck* and *Der Mummelsee* (both by **Paul Bender**, bass); *Kleiner Haushalt* and *Niemand hat's gesch'n* (by **Elisabeth van Endert**, soprano); *Heimlichkeit* (by **Richard Mayr**, bass), and *Spirito santo* (**Theodor Scheidl**, baritone). A glance at the rippling arpeggios of the printed pages of *Der Nöck* (The Water Sprite) will suffice to make even a Schubertians admit that Loewe also could write music indicative of the rushing water of country streams.

I would draw the attention of the recording companies to the following: *Der Mutter Geist* (The Mother's Ghost), a Scottish ballad (this was sung by Loewe to Liszt in 1841, and on the same day, at a concert at Stettin, the celebrated pianist improvised a fantasia on the theme of this ballad, meeting with a shower of applause), *Der grosse Christoph*, *Elvershöh* and *Das flochzeitlied* (The Wedding Song), which, in addition to those previously mentioned, were greatly admired by Wagner. *Das Hochzeitlied* shared with *Der Pilgrim von St. Just* (The Pilgrim of St. Just), *Die (Glocken zu Speier* (The Bells of Spires), *Prinz Eugen*, *Der Mohrenfürst* (The Moorish Prince), and

greatest of all - *Der Erbkönig* - the enthusiasm of the Viennese when Loewe sang in several concerts there in 1844. Albert B. Bach (a biographer of Loewe, and a practical exponent of his ballads, besides being an editor and translator of them) gave Loewe concerts in the 'nineties in Edinburgh, London and Berlin. His Edinburgh programmes included *Der Fischer*, *Harald*, *Die Nächtliche*, *Heerschau*, *Der Erbkönig*, *Herr Oluf*, *Heinrich der Vogler* and *Odins Meeresritt*, and where Schubert had set the same poems, he contrasted them by singing both settings, mainly to show Loewe's superiority in the dramatic treatment. Wagner drew the attention of one of his greatest baritones, **Eugen Gura**, to the ballads of Loewe, and we read that, years later (in 1890), Gura sang *Der Erbkönig* and *Heinrich der Vogler* at Bayreuth. Particularly touching is the setting of Herodes' *Klage um Marianne*, one of the Hebrew melodies by Lord Byron, which was composed by Loewe on the early death of his first wife. The late Henry T. Finck places

*Der Edelfalk*, *Der Fischer*, *Der Mohrenfürst* and *Harald* - all of which are unrecorded - among his list of favorites. **Julia Culp** has shown a preference for *Mädchen sind wie der Wind* and *Der Asra*, **Geraldine Farrar** recommends the *Walpurgisnacht*, whilst **Alma Gluck** thinks highly of the Goethe poem *Canzonetta* (which is a song, not a ballad). At a recent **Max Mossel** concert in Liverpool I was pleased to note that Madame **Jeanne Dusseau** included on her programme Loewe's version of *Meine Ruh' ist hin* from Goethe's Faust: it is interesting to compare this with Schubert's setting of the same poem under the title of *Gretchen am Spinnrade*.

In view of Loewe's recognized position as the greatest composer of dramatic ballads as apart from purely lyrical songs, I trust that some of the best known of those I have named will be made available to gramophone enthusiasts by the recording companies.

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**While it isn't my intention to comment on every point Robert Potter makes in his article, I do acknowledge he knows his subject, especially with some fascinating details of Loewe as a performer, comments which I've never encountered before. I can agree with him on a number of points regarding the merits of certain recordings, especially the lack lustre Die Uhr by Leopold Demuth and Michael Bohnen's Der Erbkönig. His quip that Bohnen sounds Chaliapinesque is well suited! Sadly, my beloved Heinrich Schlusnus had not committed himself to any ballads by Loewe when Robert Potter began his article - the first being Das Erkenne recorded in 1936. However, Im sure we'll catch up with his opinion of Schlusnus as a singer when I devote a future issue of the Gazette to the songs of Richard Strauss by the same author.**

Bill Main

## A SELECTION OF LPs & CDs FEATURING THE BALLADS OF CARL LOEWE

This article has been inspired by **Robert Potter** and is by no means definitive. I publish it with the thought that readers who might be motivated by the following article will seek some examples of Loewe's ballads. Assuming 78rpm discs are too difficult to obtain, I list recordings of a more recent vintage which may be easier to locate.

The earliest Carl Loewe LP recital in my collection, not counting re-issue LPs is a 12 inch LP selection by the bass - baritone **Wilhelm Strienz**. It is a Decca recording which I think dates from 1954 or slightly earlier [LXT 2570]. Strienz is accompanied in this instance by Hans Willi Häusslein. Strienz gets very favourable mention from Robert Potter and so it is nice to have him bridging the years covered by 78's into the long playing era. His Tom der Reimer suffers from an abbreviated piano introduction and a vocal delivery which hardly varies from beginning to end. The other items on this disc are . . . *Prinz Eugen, Die Uhr, Odins Meeresritt, Edward / Der Nöck, Der selt'ne Beter & Tom der Reimer*.

Strienz is followed by **Josef Greindl** (1912 - 1993). He is accompanied at the piano by Hertha Klust. It is a DGG recording [LPEM 19 239] which was issued August 1961. This was not the first recording he made of Loewe Ballads for DGG. I have a 1956 DGG catalogue which lists another with six titles. There is no Tom der Reimer on this disc, so I used other titles to judge him. He would in my opinion definitely come into the category of a typical black German bass. *Hochzeitlied, Mädchen sing wie der Wind, Hinkende Jamben, Die verfallene Mühle, Odins Meeresritt, Die Heinzelmännchen / Der Mohrenfürst, Schwalbenmärchen, Süßes Begräbnis, Herr Oluf, Erköning, Meeresleluchen & Kleiner Haushalt*.

The next artist in my chronology of recital LPs is **Hermann Firchow** whose 1965 Telefunken recording [6.41317 AG] is accompanied by Dieter Einfeldt on the piano. Despite consulting Google, I have been unable to reveal any information on the baritone. It sounds a young voice and displays few attributes to commend it further apart from the fact that it would appear to be an issue from Telefunken's cheaper classics. In which case even though it has shortcomings, it would have furthered the cause of Loewe's music to a wider range of record buyers. *Prinz Eugen, Trommel-Ständchen, Die Uhr, Die wandelnde Glocke, Erköning, Odins Meeresritt, Der Nöck / Edward, Der heilige Franziskus, Heinrich de Vogler, Tom der Reimer & Archibald Douglas*.

The next LP I have is by **Dietrich Fischer-Dieskau** (1925 - ). He is accompanied by Gerald Moore and it was released on the market in 1968. There are nine titles on ASD 2423, *Der Schatzgräber, Tom der Reimer, Kleiner Haushalt, Süßes Begräbnis, Herr Oluf / Edward, Der Mohrenfürst auf der Messe, Der Erköning & Archibald Douglas*. This contains what I would call the very best version of Tom der Reimer which I have had the pleasure to listen to. Although I must hasten to add that I'm rather put off by Gerald Moore taking liberties with an eccentric tempo with the melody at the beginning!

The next singer that I have in my collection who committed himself to a Loewe recital is **Theo Adam** (1926 - ). His selection of ballads doesn't really step outside the regular formula of items which all of the recitalists seem to have employed. His accompanist is Rudolf Dunckel who performs on a Steinway, which I see as a nice touch from the past to mention the make of piano! His Telefunken recital, this time is on a Meister Der Musik series [SMT 1289]. His Tom der Reimer is sung in the mould of Fischer-Dieskau and doesn't over dramatise Loewe's score. Highly recommended! I've been unable to date this recording but would postulate around about the early 1970s when he was at the height of his powers. *Der Wirtin Töchterlein, Süßes Begräbnis, Prinz Eugen, Der Nöck, Heinrich der Vogler / Erköning, Goldschmieds Töchterlein, Tom der Reimer & Die Uhr*.

In 1977, **Karl Ridderbusch** - bass (1932 - 1997) recorded a DG selection of Loewe ballads on [2530 797]. His international career began in 1967 when he made his debut at Bayreuth. He died in his mid 60s after heart and liver problems. He possessed a well rounded voice which has no trouble with Tom der Reimer. A better picture of his true abilities as a Wagnerian singer is the last track on this disc where he performs the most dramatic ballad that Loewe ever wrote, Edward - the song between a mother and her son whom she discovers has blood on his hands and begins to ask embarrassing questions! Ridderbusch epitomises in my mind all the best qualities of a really good German bass with a deeply placed expressive voice and excellent modulation which he uses to perfection. Ridderbusch is accompanied by Richard Trimbon at the piano. *Der Nöck, Heinrich der Vogler, Prinz Eugen, Archibald Douglas / Tom der Reimer, Die Uhr, Odins Meeresritt, Meeresleluchten & Edward*.

If I was asked which singer made a point of featuring Loewe in their recorded repertoire, then I would answer unequivocally **Hermann Prey** - baritone (1929 - 1998). This opinion has been formed on evidence of three items in my collection (2 LPs and 1 CD) which feature him as the vocalist presenting Loewe programmes on these discs. This dedication to one particular composer certainly singles him out in my mind, although I would hasten to add that I'm sure his vocal recitals in America, Japan and Europe were better balanced

than these recordings would suggest. I began by playing his 1972 recording of Tom der Reimer on a Philips CD [422 244-2] where he is accompanied by Karl Engel. *Erlkönig, Hochzeitlied, Die wandelnde Glocke, Der getreue Eckart, Herr Oluf, Graf Eberstein, Archibald Douglas, Tom der Reimer, Odins Meeresritt & Prinz Eugen*. His treatment of this is very interesting when comparing it to some of the singers I've already mentioned. In one word his interpretation of this ballad is very light almost ephemeral by comparison to some whose large voices often dominate the performance. The second version of Tom der Reimer is noticeably more up tempo. This time he is accompanied by Günter Weisenborn at the piano on this Vox recording [SLDL 5510] *Archibald Douglas, Tom der Reimer, Heinrich der Vogler, Graf Eberstein, Prinz Eugen / Herr Oluf, Die Wandelnde Glocke, Erlkönig, Hochzeitlied, Die Getreue Eckart*. Whether it is the tempo or not I am certainly more 'at home' with this version over the Philips. The performance as a whole exudes confidence which the other lacks. The last of my three recital records by Herman Prey singing Loewe ballads does not have Tom der Reimer included in the 15 songs on Intercord [Int 160 650] in 1984. *Erlkönig, Graf Eberstein, Die nächtliche Heerschau, Der Räuber, Der Sänger, Heinrich der Vogler, Süßes Begräbnis, Hinkende Jamben, Prinz Eugen / Die verfallene Mühle, Der gefangene Admiral, Odins Meeresritt, Der Feind, Die Uhr & Spirito sancto*. So I resorted to another favorite Loewe of mine - Spirito sancto. Here Prey is accompanied by Helmut Deutsch. Prey would have been in his mid 50s when he made this recording. His voice fits the music like a hand in a glove. He shows an exceptionally good appreciation of what not to do in a recording studio regarding his voice and how it will be captured to the fullest degree by the microphone. In other words this is a very accomplished performance by one who knows and understands the requirements of a recitalist with his audience. No wonder Prey and Fischer-Dieskau are mentioned in the same breath whenever a discussion measuring the talents of top line recitalists is aired.

Leaving vinyl behind, we now advance into compact discs with a selection of Loewe ballads being sung by **Kurt Moll** - bass (1938 - ). This was recorded in 1986 by Harmonia Mundi [1905171] *Die Heinzelmännchen, Die Uhr, Harald, Der Pilgrim vor St. Just, Odins Meeresritt - Liederkranz für die Basstimme - Meeresleuchten, Im Sturme, Heimlichkeit, Reiterlied, Die verfallene Mühle, Herr Oluf & Tom der Reimer*. with Cord Garben the pianist. The first thing to notice about Moll's version of Tom der Reimer is the tempo. It is the slowest I've encountered, lasting 5'30". I suppose that now we are no longer restricted to putting everything onto a 10 or 12inch 78 rpm disc, this presents an opportunity for artists to re-evaluate tempi. I have actually become addicted to the slower pace and wonder if others will follow this trend. Moll's singing is excellent and I would like to hear more of him. Looking at his biography on Google, this won't be a hard ask

because I see he has recorded extensively.

My final Loewe selection comes from **Iris Vermillion** - mezzo-soprano (1960 - ). After attending masterclasses with Christa Ludwig and Hermann Prey she has quickly established herself in Europe. Accompanied by Cord Garben her 1996 CPO CD [999 318-2] contains 11 Loewe items with only Spirito Santo being familiar. *Wirkung in die Ferne, Maria und das Milchmädchen, Moosröslein, Die Mutter an der Wiege, Das Muttergottesbilde im Teiche, Die Gottesmauer, Der Traum der Witwe, Spirito santo, Mein Geist ist trübe, Die Sonne der Schlaflosen & Der Braut von Corinth*. If nothing else, this underlines the depth and breadth of Loewe's over 400 songs and ballads. Going by the contents of this CD, it would seem that Loewe was conscious of writing music that would appeal to the female voice with titles like Mary and the Milkmaid, Little Moss-Rose, The Mother and Cradle, The Image of the Holy Virgin in the Pond, The Widow's Dream and The Bride of Corinth. The last runs for 23 minutes and describes a Prince who goes to bed and encounters a spirit in his slumbers whom he invites to share his bed, only to discover that she is a vampire!

I have resisted the temptation to include LP collections of Loewe ballads by a variety of artists in this survey because of the complexities involved, a difficult decision because of the Bicentennial Celebrations of his birth in 1996 which produced two excellent CDs by Pearl and Historic Recordings of Hamburg. However I will make one exception. That is a Preiser Record of **Paul Bender** - bass (1875 - 1947) [LV 19] *In der Marienkirche, Heimlichkeit, Tom der Reimer, Hochzeitslied, Erlkönig, Edward, Archibald Douglas / Herr Oluf, Kleiner Haushalt, Odin's Meeresritt, Der Nöck, Der Mummelsee, Traum durch die Dämmerung & Der alte Herr*. I do so on the strength of Bender's contribution to the record catalogues of Loewe song in the period from 1919 to 1933. His Tom der Reimer is light and bright with his voice changing colour in the duologue between Tom and the Elfenkönigin.

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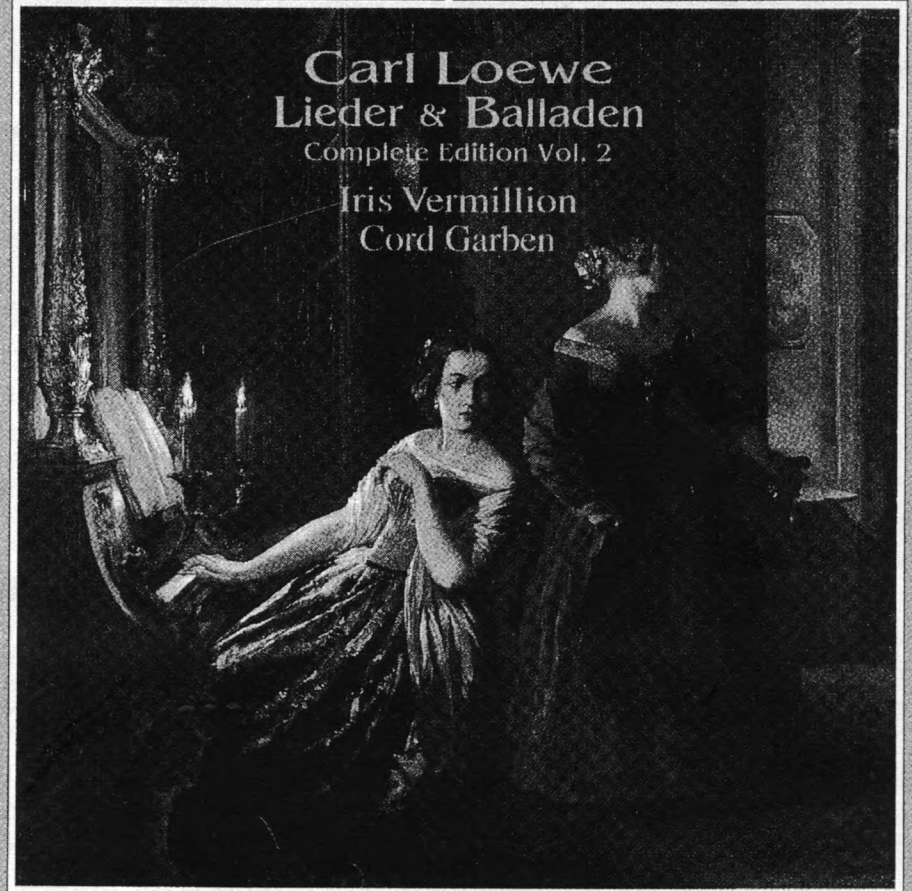
Of the records discussed in this article, I have extracted the follow statistics regarding the popularity of certain ballads over others. It may come as no surprise that Tom der Reimer is a clear winner with Prinz Eugen and Der Erlkönig second with Archibald Douglas & Die Uhr filling third place equal. My crude survey was echoed in the pages of WERM - World's Encyclopaedia of Recorded Music.

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Carl Loewe  
Lieder & Balladen

Complete Edition Vol. 2

Iris Vermillion  
Cord Garben



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